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opened their piano-rooms at 579 Broadway, opposite the New York Hotel, having succeeded to the business of E. H. Bailey & Co. They deal in pianos of fine quality, also in Harmoniums, Melodeons, &c. They have also a large stock of good second-hand pianos which in these hard-up times are very much sought after. They also receive orders for sheet music, and their intimate knowledge of that business enables them to make the very best selections from the catalogues of all the leading houses.

Messrs. Sherwin & Herbert have a wide and varied experience in the business, and their judgement may be relied upon in all cases. Strict business habits and obliging courtesy have made them popular everywhere, and will undoubtedly ensure them continued success and liberal patronage.

THE RICHING'S OPERA COMPANY.—OLYMPIC THEATRE.—The Riching's Opera Company, which has just concluded a brilliant tour, has returned to New York, and will commence a series of operatic performances at the Olympic Theatre. The Company is very strong, consisting of the following excellent artists: Miss Caroline Richings, Mrs. Ed. Seguin (*nee* Zelda Harrison), Mrs. F. Bohdinot, Mrs. J. Arnold, Mr. Wm. Castle, and Mr. W. Peaks, together with a large and efficient orchestra and chorus. The first opera will be "Fra Diavolo." We bespeak for this company a hearty public support, for we believe that it will prove admirable in all respects.

SUNDAY EVENING CONCERT.—To-morrow evening, Jan. 13th, Messrs. Bateman & Harrison will give the Twentieth Sunday Concert at Irving Hall. On this occasion the attraction will be overwhelming, for the whole of Mr. Bateman's Concert Company will appear:—the peerless Parepa, Brignoli, Ferrante, Fortuna, S. B. Mills, Carl Rosa and J. L. Hatton, together with the orchestra led by Theo. Thomas. This will unquestionably be a grand concert in every sense of the term, and if ever that large Hall is to be crowded to overflowing, it will certainly be on that occasion. Those who would secure seats should make a point of going early.

THEO. THOMAS' SYMPHONY SOIREE.—Theo. Thomas' Third Symphony Soiree takes place this evening (Saturday, Jan. 12th,) at Steinway Hall. On this occasion Mr. Thomas will be assisted by the Mendelssohn Union, by which some fine choruses will be performed. The programme is as follows:—Suite in C, op. 101, by Raff; Ave Verum Corpus, by Mozart; Overture, Chorus and Chorale, from St. Paul, by Mendelssohn, and Symphony No. 4, in D minor, by R. Schumann. This is a splendid programme, and should attract a crowded audience.

IN MEMENTO MORI.

Eyes weary with the sight of years,
The blinding sun, the heavy shade;
The dimness of remembered cares,
The channels that late tears had made.

Hands weak from conflict, scarred from toil,
And pulses slow to joy or pain;
Too worn to struggle, and too tired,
To stretch for any prize again.

And heart, that broke beneath the weight
Of burdens greater than her strength;
Long was the patience—sad the strain—
But the kind Angel came at length.

A cross upon the coffin lid,—
Too long endured, laid down at last—
In token of the Help that came;
In memory of the conflict past.

A wreath of flowers too pure for life—
Only the Dead such whiteness claim;
White roses dying o'er her heart,
Upon the lid that bears her name.

MINETTE.

THE GERMAN OPERA.

[Translated from the original of the New York Tribune.]

The German Opera is a peculiar institution. It is peculiar, because it is written in the German character, and owns the powerful copy-right expressions—"Ach mein Gott!" "Gott in Himmel" and "Herz mein Herz." It differs from other institutions, also, because it is not written by Frenchmen, Italianmen, Englishmen or Americanmen, but by Germanmen, who have studied at the ward schools of that country, at rates varying from one groschen up to a rix-dollar, according to the means of the Germanman studying, to pay either a groschen or a rix-thaler. It also differs from other operatic institutions, because it is different, inasmuch as the harmony is the upper part, and the melody forms the sub-bass, chiefly as a pedal point, being unlike the music of other nations for the reason that it does not resemble it. It also differs from other operatic institutions because it does not require good singing. In point of fact, the worse it is sung, the more vindicaciously the music rises to assert its abnormal supremacy over mere adventitious circumstances, and floats into that supernal heaven of harmony, which is redolent of the fumes of the meerschaum, and damp with the dews of the Rhinal vintage.

Thus is the opera at the theatre, Thalia! Go thou and do likewise!

MATTERS THEATRIC.

One of the principal events of interest, in the world theatric, during the past week has been the appearance of Mr. Edmond de Mondion at the Olympic, as "Hamlet." Mr. de Mondion is a journalist of some celebrity, but, having wearied of the quill, has forsaken literature to don the sock and buskin, being aided in this laudable desire by his brethren of the press, who turned out in somewhat large numbers to greet him on his first appearance—not quite his *first*, however, as

the gentleman played a short engagement at the Winter Garden last season.

The performance being a benefit one it is hardly fair to criticise it in detail, and much allowance should be made for the evident haste with which the play was put upon the stage as on such occasions but little attention is paid to accessories and the filling of the minor roles. Mr. de Mondion, however, cannot come under this exception, he has announced his intention of adopting the stage as a profession and in doing so, as a matter of course, lays himself open to criticism. Speaking candidly, the gentleman has mistaken his vocation; as a journalist he has been very successful, but as an actor he can never hope to take more than a fourth or fifth rate position; true, he has evidently studied hard to perfect himself in the art he has adopted, and study and practice may do much, but at present his performances are marked by a too great mannerism of delivery and action to render it possible that he will ever be thoroughly successful. In addition to this he lacks energy and power, while at times his utterance is so indistinct that it is next to impossible to hear him at more than six yards from the stage.

Mr. de Mondion's first appearance as "Hamlet," too, was a great mistake; Booth's personation of the same part is too fresh in the minds of the public to allow of any novice being in any way successful in it, and as the gentleman has evidently studied much of its "business" from Booth, and does the "business" badly, one is tempted all the more to contrast the two performances.

Mr. de Mondion reads the language of the play sensibly, and at times with considerable effect, but for all this he does not possess the elements of a great actor; we must have something more than mere elocution on the stage,—strength of delivery, dramatic power and grace are all necessary requisites to an actor—and these Mr. de Mondion does not possess—his delivery, as I have before said, is marred by an indistinctness of utterance, he is lacking in dramatic power and his action is singularly awkward and ungraceful. Taking all these points into consideration, the gentlemen's *debut* cannot be called a success, and time must teach him that he is eminently incapable to cope with the many really great tragedians now on the stage.

Mr. Booth's list of characters for the week have been "Brutus," Sir Giles Overreach in "A New Way to Pay Old Debts," Romeo, and Richard III—a sybarite repast, truly, of dramatic delicacies. Owing to other engagements I have been able to attend but one of these dramatic feasts—"A New Way to Pay Old Debts." Mr. Booth's Sir Giles is greatly improved since its last performance in this city—the gentleman has introduced greater breadth and coloring into it, while the details are marked by a more artistic and careful finish than they were in former years. It has often been, to me, an object of considerable interest and curiosity to watch and study the mutations in style of an actor—to note how, with age and experience, he grasps those subtle and more delicate portions of a part, which, in his early career, he has overlooked, or been unable to comprehend; to see how he has toned down passages which be-